Moves in this lip ! to the dumbness of the gesture One night interpret[9].

PAIN. It is a pretty mocking of the life. Here is a touch ; Is't good ?

POET. I'll say of it>
It tutors nature : artificial strife [1]
Lives in these touches, livelier than life.

prefixed to the word *Grace,* as it proves that what the Poet pointed out, was some real object, not merely an abstract idea.

M. MASON.

9 —to the dumbness of the gesture
One might INTERPRET.] The figure, though dumb, seems to have a capacity of speech. The allusion is to the puppet-shows, or motions, as they were termed in our author's time. The person who spoke for the puppets was called an *interpreter*. See a note on Hamlet, Act III. Sc. V. MALONE.
Rather—one might venture to supply words to such intelligible action. Such significant gesture ascertains the sentiments that should accompany it. STEEVENS. So, in Cymbeline, p, 84 :
**-----never saw I pictures
" So likely to report themselves." See Johnson's note on that passage.
BOSWELL. [1] —artificial STRIFE—] *Strife,* for *action* or *motion.*

WARBURTON.

Strife is either the contest of art with nature : Hie ille est *Raphael,* timuit, quo sospite vinci Rerum magna parens, et moriente mori.
or it is the contrast of forms or opposition of colours. JOHNSON-So, under the print of Noah Bridges, by Faithorne: [(e] Faithorne, with nature at a noble *strife,* " Hath paid the author a great share of life/' &c.

STEEVENS.

And Ben Jonson, on the head of Shakspeare by Droeshout: " This figure which thou here seest put, " It was for gentle Shakspeare cut; " Wherein the *graver* had a strife " With *nature,* to *out-doo* the *life."* HENLEY.' That *artificial strife* means, as Dr. Johnson has explained it, * the contest of art with nature/ and not the * contrast of forms or opposition of colours/ may appear from our author's Venus and Adonis, where the same thought is more clearly expressed: ;